

AN
EASY INTRODUCTION
TO
GENERAL KNOWLEDGE
AND
LIBERAL EDUCATION;

By Mrs. TAYLOR:

FOR THE USE OF THE

YOUNG LADIES,

AT STRANGWAYS HALL, MANCHESTER.

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**EASY INTRODUCTION TO
GENERAL KNOWLEDGE, &c.**

**ELEMENTS
OF
ENGLISH GRAMMAR.**

GRAMMAR is the art of constructing sentences, and consists of orthography, etymology, syntax and prosody.

ORTHOGRAPHY

Is the art of combining letters into syllables and words; commonly called spelling.

ETYMOLOGY

Teaches the nature and derivation of words, and the various modes by which the sense of the same word may be altered.

SYNTAX

Relates either to the concord or government of words, and shews how they must agree in gender, number and case.

PROSODY

Comprises rules for pronunciation, the laws of versification, and the use of the pauses, or rests, which an accurate reader must necessarily make in every sentence.

In English there are twenty-six letters: A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z. These are divided into vowels and consonants.

A vowel is a letter which has a complete sound. A E I O U and Y are vowels.

A consonant is a letter which cannot be pronounced but when joined to a vowel, as, B, C, D, F, G, H, J, K, L, M, N, P, Q, R, S, T, V, W, X, Z.

Such

Such consonants as cannot be pronounced without a vowel placed *before* them, are called semivowels, as, F L M N R S X.

Those consonants that cannot be pronounced till a vowel is placed *after* them, are mutes, as, B C D G J K P Q T V.

L M N R are sometimes distinguished by the name of liquids.

When two vowels in a syllable have but one sound, they form a diphthong, as, æ in phæton, ai in praise, au in author, ea in bread, eo in people, ei in their, ie in field, oa in boat, ou in couple, ui in build.

SYLLABLES.

A syllable is a sound produced by a single effort of the voice; yet against all rules there are exceptions; and the surest guide is a just pronunciation.

There are ten parts of speech, noun, article, adjective, pronoun, verb, participle, adverb, preposition, conjunction, interjection.

The

The noun, or substantive, names the object, as *God* is omnipotent, *virtue* is preferable to riches, an elegant *house*.

The article determines or limits the object, as, *the* drawing you have finished, I am reading *a* grammar, she is eating *an* orange.

The adjective, or adnoun, qualifies the object, as, a *fine* prospect, a *diligent* scholar, a *difficult* lesson.

A pronoun is put instead of the object, as, I read, *she* works, *it* is there.

Verbs are words by which we express action, suffering or existence as I *write*, you *play*, they *are* alive.

The adverb modifies the action of the object, as she speaks *correctly*, you acted *prudently*.

Participles as nouns name the object, and are then styled participial nouns, as, *printing* is very useful; you excel in *writing*. They are also used as adjectives, and then qualify the object, as, a *printing* office, a *writing* desk. When used

as

as part of the verb they act on the object, as, she is *writing* a letter, they are *dancing* a minuet.

Prepositions precede and govern the object, as, he is come *from* France; I have been *in* Manchester; a box *for* you.

Conjunctions join sentences, or parts of sentences, and shew their dependence upon one another, as, Eliza *and* George play, Eliza learns, *but* George is too young.

Interjections express some sudden emotion of the mind, as, *ah*, *alas*, *o*, *oh*.

NOUNS

Are divided into proper, common, and derivative, and are the only kind of words which have a complete and independent meaning.

PROPER NOUNS

Are the names of men, women, countries, towns, rivers, &c. as, *Thomas*, *Margaret*, *Lancashire*, *Manchester*, *the Thames*.

COMMON

COMMON NOUNS

Belong to general objects, as, a *child*, an *apple*, a *town*, a *river*, a *book*.

DERIVATIVE NOUNS

Proceed from the common noun, as, from *city*, *citizen*; *child*, *childish*; *country*, *countryman*; *music*, *musician*.

OF NUMBER.

Nouns have two numbers, singular and plural. Singular, as, a *mouse*, a *penny*, a *cherub*, a *phenomenon*; and plural, as, *mice*, *pence*, *cherubim*, *phenomena*.

OF GENDER.

Nouns have also three genders; masculine feminine and neuter. Masculine, as, *king*, *prince*, *horse*, *bull*, *drake*, *gander*. Feminine, as, *queen*, *princess*, *mare*, *cow*, *duck*, *goose*. Neuter, as, an *egg*, *book*, *cake*, *house*, *school*.

ARTICLES

ARTICLES

Are divided into definite and indefinite; *the* determines and particularises the object, as, *the* book, *the* urn, *the* work; the indefinite *a* or *an* speaks of general objects, as, *a* book, *an* urn.

CASES

Mark the state and relation of nouns with respect to each other, and, though strictly speaking, it is not a distinction observed essential to English grammar, yet the following examples will give a clearer idea of grammatical construction.

NOMINATIVE

Simply names the objects, as, a master.

GENITIVE OR POSSESSIVE

Marks the property of the object, *of* the master.

DATIVE

Gives, sends or conveys to the object, *to* the master.

ACCUSATIVE OR OBJECTIVE

Comes after the verb, and receives the object, as sent *for* the master.

B

VOCATIVE

VOCATIVE

Calls, rouses, or invokes the object, as, O master.

ABLATIVE

Takes or derives from the object, as, *with, from, in* or *by* the master.

ADJECTIVES

Admit of three distinctions, called degrees of comparison.

FIRST, POSITIVE,

That simply marks the quality, as, *white, black, soft, hard, good, bad, strong, weak.*

SECOND, COMPARATIVE,

That augments the positive as *whiter, blacker, softer, harder, better, worse.*

THIRD, SUPERLATIVE,

Marks the highest degree, as, *whitest, blackest, softest, hardest, best, worst.*

PRONOUNS

PRONOUNS

Are used instead of nouns to prevent a disagreeable repetition, and are divided into personal, possessive, relative, and demonstrative.

PERSONAL PRONOUNS.

Nominative.	Accusative.	Plural.	
1. I,	Me.	1. We.	Us.
2. Thou.	Thee.	2. Ye or you.	You.
3. He, she, it.	Him, her, it.	3. They.	Them.

POSSESSIVE PRONOUNS.

My, thy, his, her, it ; our, your, their ; mine, thine, his, hers ; ours, yours, theirs.

RELATIVE PRONOUNS.

Who, whose, whom, which, what, whether, whoever, whosoever, whatever, whatsoever.

DEMONSTRATIVE PRONOUNS.

This, these, that, those.

VERBS

Have always an immediate reference and connection to some nouns either before or after them.

them. The noun which stands before a verb is called its agent or *nominative*. The noun which follows a verb is its *accusative* or object. All verbs are either active, passive, or neuter.

ACTIVE VERBS

Express what are done by the nominative, as, I *write*, you *read*, she *learns*, they *sing*.

PASSIVE VERBS

Express what is suffered by the nominative, as, I am *fed*, war is *ended*, play is *began*, songs are *sung*.

NEUTER VERBS

Follow a noun which is both the agent and the object of the action they express, as, Eliza *stands*, Betsy *sleeps*, the sun *rises*. They are also called *intransitive*, because they express the nominative to be both agent and object.

VARIATION OF VERBS

Into mood, tense, number, and person.

MOOD

MOOD

Means the manner or circumstance under which an action is expressed, or said to be performed.

There are five; the indicative, imperative, potential, conjunctive, and infinitive.

INDICATIVE MOOD

Expresses simply its meaning, whether action, suffering or existence, as, *I write, you play, she talks, the sun will shine.*

IMPERATIVE MOOD

Implies a command, intreaty, or prayer, as, *write instantly, play with me, let him sleep.*

POTENTIAL MOOD

Expresses its meaning as connected with or depending on the power, will, or duty of its nominative, as, *I may go, you would play, she should study.*

CONJUNCTIVE,

CONJUNCTIVE, OR SUBJUNCTIVE MOOD

Implies the meaning as connected with or depending on some circumstance, without the power or controul of its nominative, as, if I go I cannot *write*; if she *were* wise she would study; although we *eat* and *drink*, yet we shall die.

INFINITIVE MOOD

Expresses the meaning unlimited by person, number, or time, as, *to play, to read, to dance, to work, to hate*; so that "to" is the sign of the infinitive.

TENSES

Are the variation which connect the meaning with time, either present, past, or future; the present, as, *I write* (now) the preter as *I have written* (yesterday) and the future, as, *I shall write* (to morrow). Beside these there are two compound tenses, called the preterimperfect, which implies past time indefinitely, as, *I wrote* some time ago; and the preterpluperfect

fect which implies time past before some other time, as, *I had written* before this day.

Verbs have two numbers; singular, as, I write; plural, as they write: there are also three persons in each number; the first, as, I write, the second, as, thou writest, and the third, as, Mary Ann writes; and plural, we, you, they, write. To conjugate a verb, is to vary it properly through all its moods, tenses, number, and persons, as may be best understood by the following example.

VERB ACTIVE, to love.

INDICATIVE MOOD.

PRESENT TENSE.

Singular.

1. I love.
2. Thou lovest.
3. He loveth or loves.

Plural.

1. We love.
2. You love.
3. They love.

PRETER-

PRETERIMPERFECT TENSE.

Singular.	Plural.
1. I loved.	1. We loved.
2. Thou lovedst.	2. You loved.
3. He loved.	3. They loved.

PERFECT TENSE.

Singular.	Plural.
1. I have loved.	1. We have loved.
2. Thou hast loved.	2. You have loved.
3. He has loved.	3. They have loved.

PRETERPLUPERFECT TENSE.

Singular.	Plural.
1. I had loved.	1. We had loved.
2. Thou hadst loved.	2. You had loved.
3. He had loved.	3. They had loved.

FUTURE TENSE.

Singular.	Plural.
1. I shall or will love.	1. We shall love.
2. Thou shalt love.	2. You shall love.
3. He shall love.	3. They shall love.

IMPERATIVE

IMPERATIVE MOOD.

Singular.

Plural.

- | | |
|-----------------------|----------------------|
| 1. Let me love. | 1. Let us love. |
| 2. Love or love thou. | 2. Love or love you. |
| 3. Let him love. | 3. Let them love. |

POTENTIAL MOOD.

Singular.

Plural.

- | | |
|-----------------------|------------------------|
| 1. I may or can love. | 1. We may or can love. |
| 2. Thou mayest love. | 2. You may love. |
| 3. He may love. | 3. They may love. |

PRETERIMPERFECT TENSE.

1. I might, could, would, or should love.
2. Thou mightest, wouldest, couldest, or shouldest love.
3. He might, could, would, or should love.
1. We might, would, could, or should love.
2. You might, would, could, or should love,
3. They might, would, could, or should love.

C

PERFECT

PERFECT TENSE.

Singular.

Plural.

- | | |
|-----------------------------|-------------------------|
| 1. I may or can have loved. | 1. We may have loved. |
| 2. Thou mayest have loved. | 2. You may have loved. |
| 3. He may have loved. | 3. They may have loved. |

PRETERPLUPERFECT TENSE.

1. I might, could, would, or should have loved.
2. Thou mightest, wouldest, shouldest, or couldst have loved.
3. He might, could, would, or should have loved.

1. We might, could, would, or should have loved.
2. You might, would, could, or should have loved.
3. They might, would, could, or should have loved.

CONJUNCTIVE

CONJUNCTIVE MOOD.

PRESENT TENSE.

Singular.

Plural.

1. If I love.

1. If we love.

2. If thou love.

2. If you love.

3. If he love.

3. If they love.

PRETERIMPERFECT TENSE.

Singular.

Plural.

1. If I loved.

1. If we loved.

2. If thou loved.

2. If you loved.

3. If he loved.

3. If they loved.

PERFECT TENSE.

Singular.

Plural.

1. If I have loved.

1. If we have loved.

2. If thou have loved.

2. If ye have loved.

3. If he have loved.

3. If they have loved.

PRETERPLUPERFECT TENSE.

Singular.

Plural.

1. If I had loved.

1. If we had loved.

2. If thou had loved.

2. If you had loved.

3. If he had loved.

3. If they had loved.

FUTURE TENSE.

Singular.

Plural.

- | | |
|------------------------|------------------------|
| 1. If I shall love. | 1. If we shall love. |
| 2. If thou shall love. | 2. If you shall love. |
| 3. If he shall love. | 3. If they shall love. |

INFINITIVE MOOD

Neither PERSON NOR NUMBER.

PRESENT TENSE.

To love.

PERFECT TENSE.

To have loved.

PARTICIPLES.

Present, loving.

Perfect, loved.

AUXILIARY VERBS.

The auxiliary, or helping verbs, are, have, be, do, let, may, can, shall, will, must. Have and be are complete verbs, and are conjugated through all the moods and tenses. The others are defective, as the following example will prove.

The

The AUXILIARY VERB Do.

INDICATIVE MOOD.

PRESENT TENSE.

Singular.

1. I do.
2. Thou dost.
3. He does.

Plural.

1. We do.
2. You do.
3. They do.

PRETERIMPERFECT TENSE.

Singular.

1. I did.
2. Thou didst.
3. He did.

Plural.

1. We did.
2. You did.
3. They did.

SUBJUNCTIVE MOOD.

PRESENT TENSE.

Singular.

1. If I do.
2. If thou do.
3. If he do.

Plural.

1. If we do.
2. If you do.
3. If they do.

PRETER-

PRETERIMPERFECT TENSE.

Singular.

Plural.

- | | |
|-----------------|-----------------|
| 1. If I did. | 1. If we did. |
| 2. If thou did. | 2. If you did. |
| 3. If he did. | 3. If they did. |

The auxiliary verbs may therefore be considered as signs of those tenses they serve to form.

All verbs that have the perfect participle ending in *d* or *ed*, are *regular verbs*, and can be used through all the moods, and tenses, according to the example given of, to love. *Irregular verbs* are such as deviate from that rule, such as, cut, cast, break, speak, which have for the participles, cut, cast, broken, spoken, &c.

ADVERBS

Express the manner or circumstance of an action or quality, and may be added either to a verb, as, I write *slowly*; or to an adjective,
as,

as, *dearly* beloved son ; or to a participle, as, *diligently* studying her lesson ; or to another adverb, as, it is *very correctly* drawn.

Adverbs denote *time*, as, now, then, sometimes, ever, never, to-day, to-morrow, formerly, lately, immediately, by and by, soon, &c.

Or *place*, as, here, there, within, without, hither, thither, somewhere, elsewhere, upward, downward, backward, forward, &c.

Or *number* and *order*, as, once, twice, firstly, secondly, lastly ; by halves, by dozens, by degrees ; henceforth, apart, separately, &c.

Or *manner* and *quality*, as, sweetly bravely, charmingly, fondly, foolishly, wisely, &c.

Or *quantity*, as, much, little, enough, sparingly, widely, extensively, greatly, &c.

Or *affirmation*, as, yes, verily, truly, certainly, undoubtedly, &c.

Or *negation*, as, no, not, by no means.

Or

Or *comparison, opposition, and separation*, as, so, more, less, as, almost, than, extremely, chiefly, especially, rather, else, only, namely, &c.

Or *interrogation*, as, why? wherefore? how? when? which? what? whence?

Or *doubting and contingency*, as, haply, perhaps, peradventure, possibly, perchance, albeit, although, nevertheless, &c.

PARTICIPLES

Partake of the nature of nouns, adjectives, and verbs: example, as, a noun, *writing* is useful; as, an adjective, a well *written* letter; as, a verb, she is *writing*: and divided into active and passive. The active ends in *ing*, and the passive in *d* or *ed*.

PREPOSITIONS

Connect words together, and mark the relation which they bear to each other, or shew how they are situated, acted upon, or affected by nouns

nouns or pronouns going before them ; they are therefore the signs of the cases.

Above, about, after, against, among, amongst, at, before, behind, below, beneath, beside, between, beyond, by, during, for, from, in, into, of, off, out, on over, through, till, to, towards, upon, until, under, with.

These are chiefly reckoned adverbs when without a noun, or at the end of a verb.

CONJUNCTIONS

Are divided into conjunctions copulative, as, *and*, also frequently *that* ; and conjunctions disjunctive, as, *but, or, &c.*

INTERJECTIONS,

Though properly reckoned a distinct part of speech, admit of no variation or definition, being only expressive of sudden emotions of the mind, as, *O ! ob ! alas !* common to all languages.

ETYMOLOGY

EVINCES the gradation or derivation of words one from another, as, from the substantive *wisdom* proceeds the adjective *wise*, the adverb *wisely*, and the passive verb *to be wise*.

SYNTAX

Is the art of constructing sentences, and its rules relate to the concord or government of words.

CONCORD.

Two words are said to be in concord or agreement with each other, when they must necessarily be put in the same number, case, or person.

GOVERNMENT.

GOVERNMENT.

One word is said to govern another when it causeth that other word to be put in a certain mood or case.

PROSODY

Exemplifies rules for pronounciation, requires every letter to have a proper sound, and every syllable a just accent; also a knowledge of punctuation, or the use of the stops and marks.

ACCENT

Is that energy or superior stress which is given by the voice to some certain syllable or word, and more strongly marks the sense implied: for example; Will you *walk*? simply alluding to the action of walking. Will *you* walk? expressing surprise at the person. *Will* you walk? requiring an absolute affirmative or negative.

Some words change their pronunciation according to the part of speech they imply, as,

When Nouns,

Cónduct,

Cóntract,

Abuse,

Lead,

Use,

Tears,

Présent,

Rébel,

When Verbs,

to condúct.

to contráct.

to abúse.

to léad.

to úse.

to tear.

to présent.

to rebél.

PUNCTUATION.

The pauses or rests which a just and elegant reader must necessarily make, in every sentence, are marked by these four stops or points.

The period, or full stop,

The colon,

The semicolon,

The comma,

marked

The comma is set after the smallest constructive part of a sentence.

The

The semicolon is set after a half member, that is, such a portion as contains a complete though not independent proposition.

The colon is placed after a complete member of a sentence, that is, such a part as conveys a complete and perfect meaning, independent of whatever precedes or follows it.

The period, or full stop, separates one complete sentence from another. A question is followed by a note of interrogation ?

An interjection, or phrase expressive of joy, surprise, &c. is followed by a note of admiration !

One sentence is sometimes necessarily included in another, without being connected with it either in sense or construction : such a sentence is usually inclosed by what is called a parenthesis ().

Quotations are generally preceded and followed by double comma's “.

In

In words shortened by leaving out one or more letters, the elision is marked by an apostrophe, as, tho' for though, lov'd for loved, ne'er for never.

A hyphen - is used when part of a word is in one line and part in another, or to join compound words, as, pigeon-house coachman.

The following may be called points, or marks of reference, as they serve to refer the reader to particular notes, or quotations, * † ‡ || § ¶ ☞.

Three lines rhyming together are generally connected by a bracket, as,

The town and village, dome and farm,	}
Each give each a double charm,	
As pearls upon an Ethiop's arm,	

ADDITIONAL

ADDITIONAL RULES, ILLUSTRATIONS,
AND REMARKS.

A simple sentence consists of two or more words, so put together as to express some perception or thought, as, *the sun shines*; *virtue is its own reward*.

A compound sentence, consists of two or more simple sentences, connected with each other in sense, and united by pronouns, adverbs, prepositions, or conjunctions, as, school is over, *and* we will play.

In every sentence there must be a nominative and a verb; and if the verb be transitive, there is generally an accusative.

The nominative in a sentence may be a noun, as, *God* made the world.

Or a pronoun, as, *I* repeat my lesson.

Or an adjective, as, *constant* I shall always be.

Or

Or it may be a verb in the infinitive mode, as *to labour* is wholesome.

Or a participle, as, *walking* improves health.

Nouns of number and quantity are frequently joined in the singular with adjectives plural, as, fifty foot high, sixty head of cattle, a ten gallon cask, a hundred pound weight.

Adjectives of number, with their nouns plural, are frequently preceded by the indefinite article *a*, which is in itself singular, as, a few oranges, a great many children, a thousand pounds.

One verb governs another in the infinitive, as, I love to learn, make haste to play.

Verbs expressive of *intention*, *desire*, *hope*, or *command*, govern always the infinitive, present, as, I intended *to go*, not I intended *to have gone* ; I have often desired *to be informed*, not *to have been informed*.

The

genitive or possessive case; *to* of the dative; *at, upon, above, &c.* of the accusative; *O* of the vocative; *with, from, in, by,* of the ablative.

Prepositions ending a sentence are always inelegant, and should be studiously avoided.

The preposition *of* should not be used after participles present, as, a man deserving *of* honour, for a man deserving honour; a child learning *of* her lesson, for a child learning her lesson.

Two negatives destroy each other, and mean (if they mean any thing) an affirmative.

CUSTOMARY ABBREVIATIONS.

A. B. or B. A. Bachelor of Arts.

Abp. Archbishop----Bp. Bishop.

A. M. or M. A. Master of Arts.

B. V. M. Blessed Virgin Mary.

C. C. C. Corpus Christi College.

C. S. Custos Sigilli, Keeper of the Seal.

D. D.

D. D. Doctor in Divinity----Dr. Doctor.
 F. R. S. Fellow of the Royal Society.
 Hon. or Hon^{ble}. Honourable.
 Id. Idem, the same.
 Ibid. Ibidem, in the same place.
 J. D. Juris Doctor, Doctor of Laws.
 M. D. Doctor of Physic.
 M. S. Manuscript----M. S. S. Manuscripts.
 M. S. Sacred to the Memory.
 N. B. Nota bene, mark well.
 N. S. New Style----O. S. Old Style. *New Series*
 Penult, Last but one.
 Per cent. By the hundred.
 P. G. Professor in Gresham College.
 R. Rex, King----Regina, Queen.
 Rev. or Rev^d. Reverend----Rt. Right.
 St. Saint.
 Ultor, Ultimus, Last.
 V. Vide, See.
 Viz. Videlicet, or, that is.
 Wp. Worship----Wpful. Worshipful.
 &c. Etcetera, and so forth.

ELEMENTS

OF

GENERAL KNOWLEDGE.

HISTORY.

WHAT is history ?

An account of memorable events, or a narrative of facts.

How is history divided ?

Into *universal*, *particular*, *sacred*, and *natural*.

Universal history includes every thing that has happened in the world.

Particular history refers only to a nation, a province, family, or person. When applied to persons, it is called *biography*.

Sacred history relates events from the creation of the world, concerning the Jews, Prophets, &c. and the sufferings of our Saviour.

Ecclesiastical

Ecclesiastical history comes under the same head, but relates only the memorable transactions of the church.

Natural history treats of animals, fossils, vegetables, &c.

Botany is the study of the latter ; and vegetables mean any thing that grows without sensation, as, plants.

CHRONOLOGY.

What is chronology ?

The art of computing time ; and is divided into *epochs*, *centuries*, *lustrums*, *olympiads*, and *indictions*.

An Epoch is a certain fixed point from whence years are counted, as, from the birth of our Saviour, called *anno domini*, or the common æra.

A Century is the space of *one hundred* years.

A Lustrum is a Roman calculation, and contains the space of *five* years.

An

An Olympiad is a Grecian institution, containing *four* years.

An Indiction is *fifteen* years.

What is the solar cycle?

A revolution of *twenty-eight* years for finding the dominical or sunday letters, which, when expired, they all return in the same order as before.

What is the lunar cycle?

A revolution of *nineteen* years invented by Meton an Athenian, who observed that at every lapse of such period the moon begins her course again with the sun. This is called the *golden number*.

GEOGRAPHY

Instructs in the knowledge of the parts of the world.

The situation of kingdoms, countries and provinces; the rivers, mountains, forests, government, religion, and commerce, and has six definitions.

Cosmography,

Cosmography, A description of the world.

Geography, Of the earth.

Hydrography, Of the waters.

Chorography, Of countries.

Topography, Of places.

Astronomy, Of the stars.

OF GOVERNMENTS.

Which are the different governments ?

Poligarchy, Government by many.

Theocracy, By the Creator, as was the case of the Jews, whom God governed before they chose a king.

Monarchy, One chief, either as king or emperor.

Aristocracy, By nobles and peers.

Democracy, By the people.

Oligarchy, By a few nobles.

Republic, A commonwealth.

EARTHQUAKES

EARTHQUAKES

Are caused by sudden inflammations of bituminous or sulphureous matter under the surface of the earth, or to air which, bursting out rapidly, causes a violent trembling or shaking.

TIDES

Mean that regular motion of the sea which occasions it to ebb and flow twice in twenty-four hours; and is a doctrine that remained in great obscurity till Sir Isaac Newton explained it by the principles of attraction; and demonstrated, that those parts of the sea, immediately below the moon, must be drawn towards it, consequently wherever the moon is nearly vertical, the sea will be raised, which will
occasion

occasion the flowing of the tide; and *vice versa*.

At the times of new and full moon the tides are higher than ordinary, and are called *spring tides*. About the first and last quarters of the moon they are lower, and are termed *neap tides*.

CLOUDS

Are vapours contracted and condensed, yet of light substance, and driven about by the air,

AIR

Is an invifible and impalpable body that furrounds our globe, extending to feveral miles above its furface; it is found, by experiment, that a fmall body of air is capable of being expanded by heat fo as to fill a larger fpace: this procefs is called *rarefaction*, and was lately much ufed in filling of balloons. Air may alfo be compressed by cold, fo as to take up a fmall fpace, and is then faid to be *condensed*.

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Vapours

Vapours mean watery particles, attracted by the sun into the air.

Air put in motion is called *wind*, and distinguished by *breeze*, *gale*, or *storm*, according to the velocity of its motion. It is found, by observations made at sea, that from thirty degrees north latitude, to thirty degrees south, there is a constant east wind blowing on the Atlantic and Pacific Ocean, which is called the *trade wind*.

The monsoons, or shifting trade winds, blow six months in one direction, and six months in the opposite direction: they are chiefly in the Indian and Eastern ocean, and do not extend above two hundred leagues from land.

The sea and land breezes, another kind of periodical wind, that blows from the land from midnight to noon, and then from the sea till midnight, never extend above two or three leagues from shore.

How

How many winds do mariners reckon?

Thirty-two, called rhombs, marked on the compass and horizon of the globe. The cardinal points are, *north, east, south, west*: the collateral are, *north west, north east, south east, south west*.

That knowledge which relates to conducting ships by the compass and sea charts, is called *navigation*.

The north wind is the coldest, as it blows from the frigid zone.

The east wind is the driest, because it proceeds from Asia where there are few seas.

The south wind is the hottest, by reason of its proceeding from that part of the earth which turns opposite to the sun.

The west wind is the wettest, because it crosses the immense Atlantic Ocean.

DEWS

Are vapours condensed by the coldness of the night, which, having lost their motion, fall in small drops, and soon evaporate.

RAIN

Is from thicker clouds, which, by their weight, fall in showers. Little clouds, apparently high and piled one upon another, is a sign of rain. When that part of the horizon where the sun rises or sets is of a pale or yellowish colour, it is a sign of many vapours in the air, and denotes bad weather : on the contrary, when the horizon is of a clear red, there are but few vapours, and it is a sign of fair weather.

SNOW

Is drops of rain congealed by cold till it forms an icicle ; and each drop touching the other, forms flakes of snow.

HAIL

HAIL

Is the particles of thick clouds, which, in the higher regions beginning to melt, meet, in coming down with colder air, that congeals them again.

THUNDER

Is the vapour or exhalation of the earth, drawn by the heat of the sun into the higher regions, which, when confined by lower clouds, bursts forth. The rumbling often heard proceeds from echos, formed in the air by hills or other high objects.

LIGHTENING

Proceeds from nitrous and sulphureous exhalations which sometimes happen to be between the clouds.

ECLIPSE

Means a deficiency in the apparent light of the sun and moon: that of the sun is occasioned by the moon passing between it and the earth;
but

but as the sun is so much larger only a part can be shaded. On the contrary, when the earth passes between the moon and the sun by being larger than the moon wholly overshadows it, and causes a total eclipse.

Astronomers divide the diameter of the sun or moon into twelve equal parts, which they call *digits*; and those again into minutes, by which means they calculate the quantity obscured, or length of an eclipse.

COMETS.

The astronomy of comets, even in this age of science, is to be considered as only in its infancy: for the ancients imagining them to be but transient meteors, composed of combustible matter, which floated occasionally in the atmosphere, paid little attention to their progress or return. From the time of Tycho Brache many observations have been made, but their principles were more fully explained by Sir Isaac

Isaac Newton's system of attraction. Since which it is generally believed that they are solid compact bodies, like other planets, and regulated by the same laws of attraction; that they move about the sun in very excentric ellipses, and are of a much greater density than the earth, as some of them are heated to a degree that would vitrify or dissipate any substance known to us. Sir Isaac Newton computed the heat of the comet that appeared in 1680 to be two thousand times hotter than red-hot iron.

Astronomers suppose that there are fifty comets belonging to our system; and the one that occasioned so much conversation in the year 1789 was the same which appeared in 1532 and 1661, keeping an equal interval of one hundred and twenty-nine years.

RAINBOWS

Are formed by the rays of the sun, broken in the drops of rain, and reflected in tints of various colours.

What

What do you understand by the word science?

Knowledge conveyed by clear and evident principles, such as distinguish the seven liberal arts; *grammar, rhetoric, logic, arithmetic, music, geometry, astronomy.*

GRAMMAR

Teaches to decline nouns, conjugate verbs, &c. and by that means to speak correctly.

RHETORIC

Is the art of speaking, not only with propriety, but with elegance.

LOGIC

Is the art of using our reason well in our inquiries after truth, or in the communicating it to others.

ARITHMETIC,

ARITHMETIC,

Or the science of numbers, is first acquired by a knowledge of the value of figures, called *numeration*, as, units, tens, hundreds, thousands, tens of thousands, hundreds of thousands, millions, tens of millions, hundreds of millions, and from thence to billions, trillions, quartillions, quintillions, sextillions, septillions, octillions, (yet few numbers rise so high) and then proceeds to four principal rules, viz. *addition*, *subtraction*, *multiplication*, and *division*.

Addition teaches to count several distinct sums, so as to tell the amount of the whole, and is best proved by reckoning from the top to the bottom, the reverse of the first calculation.

Subtraction teaches to take a smaller number from a greater; and is proved by adding the two smallest numbers, as, from 12 take 8 and

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4 remains;

4 remains ; now unite the two smaller numbers 4 and 8, and their product will be 12.

Multiplication, is the finding of the value of one figure or sum when doubled, trebled, &c. and is an expeditious way of reckoning even sums instead of addition, as, 4 times 5 is 20, instead of placing the distinct figures separately, as in addition.

Division points out how many times a smaller number is contained in a larger ; is just the reverse of multiplication, and proved by it.

ALGEBRA

Is also a part of arithmetic ; it uses letters instead of figures, is very obtruse, but of great service to mathematicians.

MUSIC

Is defined by Johnson to be the science of harmonical sounds, and is distinguished by *vocal* and *instrumental*. The scale of music, which

which consists of various characters to express the different notes, is called the *gamut*.

GEOMETRY

Is the art which teaches to measure quantity in all dimensions, length, breadth and height ; and is divided into three parts.

Altimetry, the measuring straight lines.

Planimetry or *Surveying*, the measuring of surfaces.

Stereometry, the art of measuring solids or bodies.

Geometry also teaches the rule of proportion, and the use of various figures, as, circles, ovals, angles, triangles, quadrangles, octagons, heptagons, hexagons, pentagons, cubes, &c.

Cube means a regular solid body, so as to form a square.

Octagon, a figure of eight sides.

Heptagon, of seven sides.

Hexagon, of six sides.

Pentagon, of five sides.

Quadrangle, four sides.

Triangle, three sides.

Angle, the meeting of two lines, so as to form a corner.

Oval is deduced from the Latin ovum, an egg, as it bears that form.

Circle from circus, a round building.

The measuring barrels or vessels, so as to know the quantity they will contain, is called gauging.

ASTRONOMY

ASTRONOMY

Is a science which treats of the forms, magnitudes, and motions of the heavenly bodies. Its chief technical terms are *circumference* or *periphery*, which means to go entirely round an object.

Diameter, to cross an object, and thereby to take its breadth.

Magnitude means size or bigness. The stars are divided into *seven* magnitudes.

Plenitude implies fulness.

Altitude means height.

Declination is the distance from the equator.

Ascension, the distance from Aries.

Culminating, to be in the meridian.

Acronically, stars rising or setting at sun set.

Cosmically, stars rising or setting at sun rise.

Heliacally, stars being emerged or lost in the sun's beams.

Constellation,

Constellation, an assemblage of stars, of which are reckoned *thirty north, thirty-four south, and twelve* in the zodiac.

Zenith, the point over our heads.

Nadir, the lowermost point, or that under our feet.

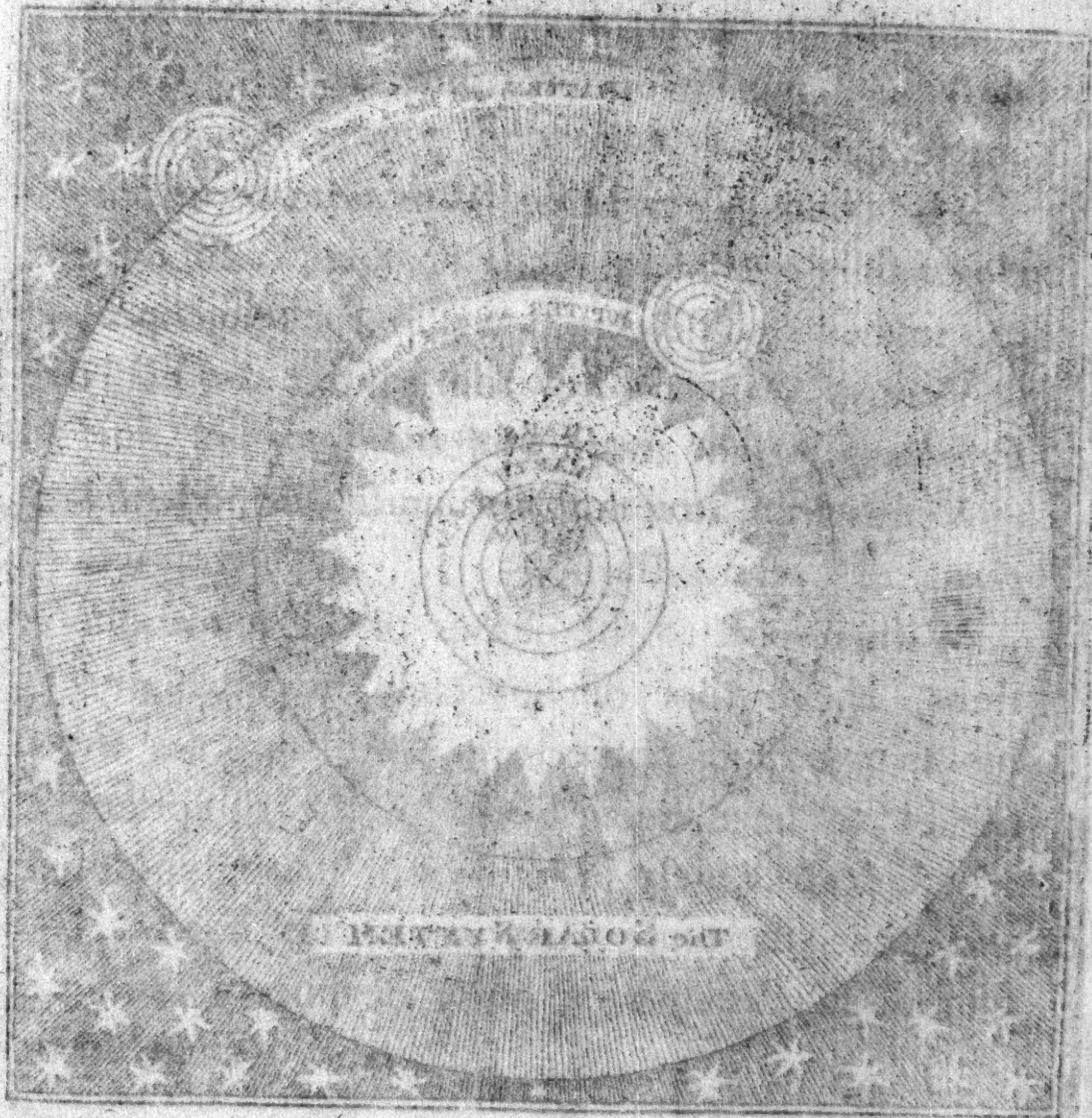
The *Galaxy*, or Milky Way, is a broad circle of stars quite round the heavens, which are too small to be perceived without a telescope.

Venus, seen before sun rising, is called *Phosphorus*, or the morning star.

Venus seen after sun setting, is termed *Hesperus*, or evening star.

With respect to the names of the constellations, the author of *Spectacle de la Nature* has an ingenious conjecture. He supposes the names to have been fixed by the Egyptians, which dealt largely in mystics or hieroglyphics, and that therefore they took the lion as a symbol of strength, a horse of liberty, and a machine

THE SYSTEM OF THE UNIVERSE
BY J. H. P. ...



The **COPERNICAN SYSTEM** of
The *WORLD.*



machine which represents the motion of the planets, is called an *Orrery*.

Planets are opaque bodies that are illumined by the sun.

Phases mean the several manners in which the planets receive light from the sun.

The names of the planets, with their courses, will be soonest comprehended by the annexed plate.

The celestial globe will be a further illustration, as it shews the stars' and sun's rising, setting, ascension, declination, almucantars, azimuths, &c.

What

What do you understand by theology, philosophy, and morality?

THEOLOGY

Is derived from two Greek words, signifying word of God : it instructs us in the knowledge of God and divine things ; and is divided into two parts, natural and supernatural. Natural theology leads us to the knowledge of God by his works and the light of nature. Supernatural theology is the knowledge we obtain by faith and revelation.

PHILOSOPHY.

The etymology of the word proceeds from Greek originals, signifying the love of wisdom, and its researches explore the study of nature and morality.

MORALITY

MORALITY

Teaches us to form rules for our conduct in the various duties of life, and is emphatically described in that striking passage of the gospel, "to do unto others as we would they should do unto us."

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What

What do you comprehend by mathematics, optics, and mechanics?

MATHEMATICS

Is that science which contemplates whatever is capable of being numbered or measured, and improves the mind by exercising it in the study of geometry, arithmetic, architecture, astronomy, and mechanics.

OPTICS

Treats of the nature and properties of the sight, and defines the several modifications of colours.

MECHANICS

Illustrate the power of moving forces, such as the art of raising weights by cranes, levers, and pulleys, &c; also the construction of machines.

Explain

Explain to me sculpture, architecture, and painting?

SCULPTURE

Is the art of carving or cutting wood, stone, or other substances into various forms and figures. It also includes engraving.

ARCHITECTURE,

Or the art of building, is distinguished into several orders, viz. Tuscan, Doric, Ionic, Corinthian, Gothic, and Composite.

PAINTING

Is performed in various ways, such as in oil, water-colours, in miniature, on glass or enamel, &c.

The works of Raphael, Michael Angelo, Hans Holbein, Titian, Poussin, Urbin, Paul Veronese, Rubens and Vandyke are in high estimation.

What is the difference between chemistry, pharmacy, and surgery.

CHEMISTRY

Teaches to dissolve mixed bodies, to know their parts, to separate the bad and refine the good.

PHARMACY

Relates to the choice, preparation, and composition of medicines, properly the apothecaries' art.

SURGERY

Is that physical knowledge which consists in the manual operation of curing wounds, and in the dissection of human bodies, called *anatomy*.

Zootomy is the dissection of the carcases of beasts.

What

What is heraldry, and which are the chief characteristics?

Heraldry or blazonry teaches rules to decipher the colours and figures of armorial bearings or escutcheons, coats of arms, &c. which are chiefly divided into arms of dominion, of alliance, of community, of concession, of dignity, of patronage, or of family.

Arms of dominion are those which sovereigns do constantly wear, being annexed to the territories they possess.

Arms of alliance, are those which families or private persons unite with their own, to denote alliance by marriage.

Arms of community, are those of republics, provinces, cities, colleges, &c.

Arms of concession, are those granted by princes, as a reward for some signal service.

Arms

Arms of dignity, are marks of distinction, which denote the holding particular employments or offices.

Arms of patronage, are such as the patrons of certain benefices, lords of manors, lord lieutenants, &c. add to their family arms, to denote their superiority, rights, and jurisdiction.

Arms of a family, or paternal arms, are those that belong to a family, and serve to distinguish it from others.

To excel in this art it (like geography) requires a ready and retentive memory.

Its chief distinctions are, for the metals, *or*, or yellow; *argent*, or white. The furs are ermine and vair. The colours *azure* or blue, *gules* or red, *sable* or black, *sinople* or green, *purpure* or purple.

For prints or seals to be explained, it is necessary to remember the characteristics that stand

stand for the metals and colours, as, *or* is represented by small dots.

Argent by the whiteness of the paper, and its being left blank.

Azure by straight lines across the shield.

Gules, by perpendicular lines.

Sinople, by oblique lines, drawn from the left top corner to the right bottom one.

Purple, by lines exactly opposite.

Sable, by lines drawn straight across both ways, so as to form small squares.

Ermine is represented by black spots on white ground.

Vair, by figures of bells pointed opposite one to the other

Ships of different nations at sea are also known by their colours or flags carried on their tops or in their stern.

The flag royal of England is yellow, charged with an escutcheon of the English arms.

The

The admiral's flag is red, charged with an anchor.

The squadrons are also distinguished by their respective colours, red, white, or blue.

Explain

Explain to me the different kinds of poetry ?

Lyric poetry, admits of the grave and solemn style, such as the ancients composed in honour of their gods and heroes.

Epic poetry, is an allegorical relation of some important action in blank or heroic verse.

Pastoral or bucolic poetry, is a representation of rural life.

Elegy or elegiac poetry, is adapted to subjects of lamentation, and a display of tender and delicate sentiments.

Satire or the Hudibrastic style, are compositions reflecting on vices or follies.

Epigram, is a short kind of verse ending in the point to which it alluded ; and took its name from being generally by the ancients inscribed on pillars or buildings.

Sonnets, are poems consisting of fourteen lines, of which the rhymes are adjusted by a particular rule.

A madrigal, is an inferior kind of pastoral song.

A lampoon, is a personal satire or censure, written not to inform, but to vex.

Monody, is a poem sung by one person, and not in dialogues.

For an account of English poets, read Johnson's lives of the poets.

Cowley, Denham, Milton, Butler, Rochester, Roscommon, Otway, Waller, Pomfret, Dorset, Stepney, Philips, Walsh, Dryden, Smith, Duke, King, Spratt, Halifax, Parnell, Garth, Rowe, Addison, Hughes, Sheffield, Prior, Congreve, Blackmore, Fenton, Gay, Granville, Yalden, Tirrell, Hammond, Somerville, Savage, Swift, Broome, Pope, Pitt, Thomson, Watts, Philips, West, Collins, Dyer, Shenstone, Young, Mallet, Akenfide, Grey, Lyttelton.

MYTHOLOGY,

MYTHOLOGY,

As Johnson correctly defines it, is "a system of fables," yet the knowledge of it is, in some measure, a necessary part of polite education; for without it the ancient poets cannot be comprehended. It tends also to elucidate historical paintings, which are often the subject of conversation, and the theme of our most elegant writers of travels.

The conformity of their fabulous accounts with the Old Testament certainly renders them doubly interesting; and points out, in the most striking manner, the inventive talents of their poets, and the non-existence of those deities the vulgar were taught to worship.

The idea of being a sinful creature seems in all ages to have prevailed, and various ways

were instituted to wipe away the offence: hence arose the offering of sacrifices to the objects they believed had power to protect or pardon them. Altars were raised, priests were supported, and soon found it their interest to promulgate false doctrine, and keep the people in ignorance: this grew to such an extreme that we find the Athenians had even an altar to the unknown God (see in the Acts of the Apostles).

To flatter the pride of great men, and perhaps to stimulate them to deeds of prowess, heroes became enrolled in the Olympic, and from thence the relation of their achievements, the principal works of the poets, were said to be written in heroic verse.

It is hardly possible to lay down a regular plan to unravel their mysterious accounts; but a slight knowledge of their poets will assist, and a concise account of their principal deities, heroes,

heroes, and customs will open the mind for fresh enjoyment in the classic histories.

Hesiod, the most ancient of the Greek poets, whose chief subjects are husbandry and the genealogy of the gods.

Homer, so famous that seven of the chief cities of Greece contended to be the place of his birth, viz. Symrova, Rhodes, Colophon, Salamis, Chios, Argos, and Athens. The name of this great poet has been, and always will be placed in the foremost rank by those that have any idea of what is great or elegant. The *Illiad* was written in the full vigour of his mind, the *Odyssley* in the decline of life. He is represented as blind, but, from the animation of his descriptions, it may reasonably be presumed he was not born so, and that, like our *MILTON*, it came on in his old age.

Virgil, born at Mantua in Italy, who wrote on various subjects with equal propriety, and held

held in such esteem as to be styled the greatest poet of the Roman world.

Orpheus a Thracian, was one of the Argonautic expedition, of which he wrote the history the poets feign the woods, rivers, and trees to have been charmed by him, which implied, that he by wisdom and eloquence reduced the barbarous people to civility. Horace thus describes the power of Orpheus' music.

Orpheus, by harmony divine, subdu'd
Man's savage nature and his thirst of blood :
For this the sacred bard was said to assuage
The tiger's fury and the lion's rage.
And when Amphion built the Theban wall
'Twas feigned the listening stones obey'd his call.
Verse was contrived then to make folks wise,
To cherish virtue and discourage vice.

Pindar, a Theban, who lived in the time of Xerxes, and accounted the chief of the nine lyric poets. Alcaous, Alerman, Anacreon,

creon, Bachylides, Ibycus, Sappho, Stefichorus, Simonides, and Pindarus.

Horace, the prince of Roman lyric poetry, born at Venufium, a town of Apulia.

Ovid, a Roman of the Equestrian order (the second rank) he was supposed to be well versed in all the learning of his time. His metamorphosis may be deduced from the book of Genesis in various instances.

Prometheus, who formed man of clay, is God's forming Adam of earth.

Minerva, who put life and soul into man, is God's endowing man with reason.

Pandora's Box, from whence proceeded all manner of evils, alludes to the tree of knowledge of which Eve plucked and eat the fruit, contrary to the command of God, and from whence, as our common mother, proceeded original sin.

The Golden Age, denotes Adam and Eve's innocence in the garden of Eden.

The

The Silver Age, shews the first effects of their sin.

The Brazen Age, refers to the period of man's wickedness when they were destroyed by the flood, except Noah and his family.

The Iron Age, means the wars carried on by men against one another.

Saturn and his three sons, *Jupiter*, *Neptune*, and *Pluto*, are Noah and his three sons, *Shem*, *Ham*, and *Japhet*.

Saturn is represented as dividing the world between his children; *Noah* divided the earth between them after the confusion of languages.

The giants attempting to storm heaven by heaping mountain upon mountain, represents the attempt to build *Babel*.

Ducalion's deluge is an imitation of the general flood.

The history of *Bacchus* may be evidently traced from that of *Moses*, whilst that of *Hercules*

cules relates particulars from Sampson, Joshua, David, &c. and so of many others.

OLYMPIC, a name given by the Athenians to their twelve chief gods to whom they dedicated a magnificent altar; JUPITER, MARS, MERCURY, NEPTUNE, VULCAN, APOLLO, JUNO, VESTA, MINERVA, CERES, DIANA, and VENUS.

JUPITER or Jove, their supreme deity, was the son of Saturn and Rhea, and the stories invented by the poets concerning him served as a foundation for the Pagan religion.

MARS, styled the god of war, the son of Jupiter: a wolf was consecrated to him for his cruelty, a horse for his usefulness, a vulture for his rapaciousness, and a cock for his watchfulness. When war is personified as a woman, it assumes the name of BELLONA; as a goddess

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worshipped

worshipped by the Cappadocians, who ranked her priests next to kings.

MERCURY; the son of Jupiter, the god of merchandize. He is pictured in statues carrying a purse in his right hand, and a caduceus in his left, as being the herald or messenger to the gods: he hath on his head a broad brimmed hat, with wings upon it; also wings at his heels called talaria.

NEPTUNE, son of Saturn and god of the sea, father of fountains and rivers, bearing a trident for a sceptre. He built Troy.

VULCAN, the son of Jupiter and god of fire: he was supposed by the poets to forge thunder bolts, assisted by his servants the Cyclops, which alludes to his teaching the Lemnians the smith's trade.

APOLLO, son of Jupiter, to whom a laurel tree was consecrated: Phœbus, Bacchus, and Apollo are the names indiscriminately used for this hero.

JUNO,

JUNO, wife of Jupiter, represented as haughty, zealous, and vindictive.

VESTA, daughter of Jupiter: Numa Pompilius consecrated an everlasting fire to this goddess, and established vestal priestesses to keep it, who were punished with great severity if they suffered it to be extinguished. The Roman ladies went always bare foot to the temple of Vesta.

MINERVA, the daughter of Jupiter, the goddess of wisdom and liberal arts. She invented spinning, weaving, making and colouring cloth, building of towers, forts, and castles. She was worshipped under several names; but those of Minerva, Pallas, Athena, and Tritonia most frequently occur in the classics.

CERES, daughter to Saturn, goddess of corn and tillage.

DIANA, daughter to Jupiter, goddess of hunting: many temples were dedicated to her,

that of Ephesus was the most renowned: she was also called Phœbe and Hecate.

VENUS: four of that name are reckoned by Cicero as distinguished for beauty, gracefulness, and mirth, but the poets appear to have confounded them all into one.

Besides these they had many other imaginary objects, whom they styled inferior deities, and supposed to have the care of particular houses, roads, &c; these were called *Lares*, or little gods.

MUSÆ, the muses, daughters of Jupiter, feigned presidents of music and poetry, and mistresses of the liberal sciences: their names were Calliope, Clio, Erato, Euterpe, Melpomene, Polyphymnia, Terpsichore, Thalia, and Urania: they are supposed to have been so named by Hesiod, from their several presidencies and offices.

CALLIOPE, goddess of rhetoric and heroic poetry, represented young, crowned with garlands

lands of flowers and laurel, holding in her right hand the Illiad, Odyfsey, and Æneid.

CLIO, goddess of history, drawn young, crowned with laurel, with a trumpet in the right, and a book with Thucydides' name in the left.

ERATO, goddess of poems, represented with a cheerful countenance, crowned with myrtles and roses, and a winged cupid by her.

EUTERPE, presided over music, and was the inventress of logic. She is crowned with flowers, holding musical papers in her hand, and musical instruments round her.

MELPOMENE, the inventress of tragedies, pictured grave, richly attired with a poniard in one hand, crowns and sceptres in the other.

POLYPHYMNIA: this muse presided over rhetoric, is represented in white robes, with a crown of pearls on her head and a sceptre in her left hand, the right hand extended as in the action of speaking.

TERPSICHORE,

TERPSICHORE, to whom the invention of set dances and keeping time is attributed, represented crowned with a garland, holding a hammer in her left hand and musical instruments at her feet.

THALIA is said to have invented geometry and agriculture, but is represented to preside over comedy, crowned with ivy, and holding a mask in her hand.

URANIA, the president over astronomy, represented in an azure robe, with a coronet of stars, holding in her right hand the celestial globe, and in her left the terrestrial one.

VICTIMS.

VICTIMS.

Among the ancients were beasts sacrificed and offered to the gods, oxen to Jupiter, a cow or sheep to Juno, a dove to Diana, a sow to Ceres, a dog or goat to Pan, a mad bull to Mars, a horse to Neptune, a lamb to Terminus, a mare to Minerva, a turtle to Venus, a goose to Isis, a kid to Bacchus, to their other deities either fruits or liquors.

PANTHEON.

A temple in Rome built by Agrippa, son-in-law to Augustus, and consecrated to all the gods: also the name of a book which contains their histories.

PANATHENÆA.

Festivals in honour of Minerva, instituted by Erichthonius, and restored by Theseus when he
had

had persuaded the wild straggling people to live together in communities.

OLYMPIC GAMES

Were celebrated near Olympia, a city of Elis, Peloponnesus, in honour of Jupiter, and instituted by Hercules A. M. 2856: they were celebrated every four years, near the summer solstice. The design of them was to accustom young men to running, leaping, and other exercises. They lasted but five days, and the conqueror was crowned, which was looked upon in as glorious a light as to triumph at Rome. He was attended home in a coach, and the city wall broken down for the coach to enter. Coroebus was the first that was crowned at these games for gaining the victory by running. Hence arose the term Olympiad for the space of four years, an Epoch which the Greeks began to make use of a little before the building of Rome.

CAPITOL,

CAPITOL,

A fortress of Rome, where there was a temple built for Jupiter, whence he is sometimes called Capitolinus. The foundation of it was laid by Tarquinius Superbus. It was burnt in the reign of Vitellus, and rebuilt by Vespasian. It was consumed again under Titus, and re-erected by Domitian with great pomp, who instituted plays to be celebrated in it every five years, by which the Romans reckoned their time after the manner of the Olympiads.

SATURNALIA,

A festival of five or seven days, at which servants sat at table with their masters, in memory of the golden age under Saturn, when all things were in common.

PAGANALIA,

Feasts resembling our country wakes, instituted by Servius Tullus, after he had formed country tribunes.

L

LETHE,

LETHE,

A river in Africa, which, because it runs many miles under ground, the poets feigned to be one of the rivers of Hell; and because the word signifies oblivion they farther feigned that whoever drank thereof forgot all that was past.

HAMADRYADES

Were nymphs, whose fate depended on certain trees, with which they were born and died.

NEPHALIA,

Feasts and sacrifices among the Athenians, so called from a word signifying sober, because they offered mead instead of wine. They commonly presented this sacrifice to the sun and moon burning all kinds of wood, except vines, fig-trees, and mulberry-trees, which they avoided as symbols of drunkenness.

LABYRINTHS,

LABYRINTHS,

Places built with many windings and turnings ; the passage in or out being almost undiscoverable without a clue to direct. Pliny particularly mentions four of these, Egyptian, Cretan, Lemnian and Italian.

IDA,

A famous mount (often mentioned in Homer's Iliad) at a small distance from Troy, remarked as being the spot on which Paris decided the prize of beauty between Juno, Venus, and Minerva.

HELICON,

A famous hill in Phocis, in Achaia, consecrated to Apollo and the muses, remarked chiefly by the classic writers on account of the fountains of Hippocrene and Aganippe, whose waters are feigned by the poets to have done wonders.

HECATOMBS

Were sacrifices among the Lacedemonians of a hundred oxen, as they had a hundred cities; but in course of time reduced as too expensive, and changed from oxen to goats and lambs, according to the circumstances of those that offered them.

GENII,

Certain spirits among the old heathens, believed to be guardians, of which every man had two. One good that inclined to virtue, the other evil that prompted to vice.

ELYSIUM, OR ELYSIAN FIELDS,

A place feigned by the poets to be the habitation of the souls of good men.

STYX,

A poetical infernal lake, described as an estuary of the river Acheron.

CHARON,

CHARON,

The Stygian ferryman, to whom souls paid a piece of money for their passage over the river Styx, *Charon*, in the Egyptian language, signifies ferryman, from whence perhaps the fiction arose.

CERBERUS,

A dog with three heads, feigned to be door-keeper of hell, that caressed the souls of them that went thither, and devoured them that would go out again.

BUCEPHALUS,

The name of Alexander the Great's horse. Report affirms that when harnessed he would suffer none but Alexander to mount him, and would bend his knees to take him up, yet when his saddle was off was extremely gentle. Being wounded terribly in a battle he ran with incredible swiftness to carry off his master, and having arrived at a place of security fell down dead.

PEGASUS,

PEGASUS,

A winged horse of which various accounts are given; and also the name of one of the constellations.

PALLADIUM,

A wooden image of Pallas, whose eyes seemed to move. The Trojans fancied that it fell from heaven, and that Troy could not be taken whilst they possessed it, which being understood by Diomedes and Ulysses they privately carried it off.

THERMOPYLÆ,

The famous straits where Leonidas, king of Sparta, opposed the Persians, situate between the mountains of Thessaly and Phocis which divide Greece.

TEMPE,

A pleasant valley on both sides the river Peneus in Thessaly, which the poets celebrated as the earthly paradise.

SPHINX,

SPHINX,

A poetical monster, represented to have dwelt near Thebes.

MAUSOLEUM,

A magnificent monument which Artemisia erected to Mausolus her husband; reckoned one of the seven wonders of the world.

ÆSOP, OR ÆSOP,

The first or chief author of fables. He was a Phrygian, and flourished in the time of Solon towards the fiftieth Olympiad; yet there is no probability that the fables which now bear his name are his.

ACHILLES,

The greatest hero of ancient Greece, as recorded by Homer in his Illiad; yet he appears to have been furious, passionate, revengeful and implacable, cruel in many instances, yet superior to all in valour, and eminently distinguished for friendship.

AGAMEMNON,

AGAMEMNON,

Captain general of the Grecian expedition to Troy. He was murdered after his return by means of Clytemnestra his wife.

AJAX,

Another of the Grecian chiefs, renowned for courage, boldness and activity.

CALCHAS

Attended the Grecian army to Troy, as chief soothsayer, for in those days such a person was deemed necessary. He foretold that the siege would last ten years, and died of grief because he could not predict as well as Mopsus, one of his own profession.

ELECTRA,

Daughter to Agamemnon, who persuaded her brother Orestes to revenge their father's death.

IPHIGENIA,

IPHIGENIA,

Was also another daughter: her story is evidently taken from Isaac's, for Agamemnon being with his whole fleet wind-bound at Aulis, and the oracle informing him that one of his children must be sacrificed, sent for Iphigenia, who, when at the altar, was pitied by Diana, and exchanged for an hart.

IDOMENEUS

Returning from the siege of Troy, and being in a storm, vowed to sacrifice the first object he met, which proving his son, his subjects drove him from the kingdom. He retired into Calabria and built a city. The traits of this history may be found in the story of Jephthah, who made the same vow if he prevailed over the children of Ammon.

NESTOR,

King of Pylos, the most eloquent of the Grecian counsellors, who is reported to have lived three ages.

M

PATROCLES,

PATROCLES,

A valiant Grecian, brought up with Achilles under Chiron, and slain by Hector.

PENELOPE,

Daughter of Icarus, and wife to Ulysses, famous for her fidelity and the means she used to procrastinate time by unweaving in the night what she wove in the day, that she might thereby obtain longer time for answering the suitors who presented themselves on the report of her husband's death.

PHILOCTETUS.

He lighted the funeral pile of Hercules, who gave him his quiver and poisoned arrows, charging him to tell no one of his sepulchre: a promise he broke by stamping on the place to point it out to the Grecians, whose oracle had predicted that Troy could never be taken till the arrows and ashes of Hercules were there.

there. His punishment for treachery soon followed by one of the poisoned arrows falling on his foot, and causing so terrible a gangrene that he was left on the island Lemnos, but afterwards cured by Machaon.

SINON,

A crafty perjured Greek, who deluded the Trojans ; and having prevailed on them to take into the city the Grecian horse (which was filled with armed men) opened it by night, by which means the Grecians, becoming masters of the gates of the city, admitted their whole army.

STENTOR,

A Grecian, reported to have had as loud a voice as fifty men together.

TELAMON,

The father of Ajax, and one of the principal heroes of fabulous history.

TELEMACHUS,

The son of Ulysses and Penelope, who was a child when his father went to the Trojan war. His history is beautifully illustrated by Fenelon, bishop of Cambray, for the use of the Dauphin, to whom he was preceptor.

THERSANDER,

A noble Greek, and one of the captains shut up in the Horse.

THESEUS,

Related to Hercules, whose actions he imitated. He and Pirithous, like Orestes and Pylades, were renowned for their friendship.

TIMON,

An Athenian, who lived in the time of the Peloponesian war. He was called Misanthropus, or the man hater, because having spent a great estate on his friends, who afterwards deserted him, he took an utter dislike to the species.

TELEGONUS,

TELEGONUS,

A son of Ulysses, who ignorantly slew his father; and leaving Ithaca, settled in Italy and built Tusculum.

ULYSSES,

The son of Laertes, and king of Ithaca, the most eloquent, politic and wise commander of the Greeks. After the destruction of Troy he suffered ten years of toil and hardships before his return home; and soon after was slain by his son Telegonus.

CELEBRATED

CELEBRATED HEROES,

OR FOUNDERS OF EMPIRES.

NIMROD,

The mighty hunter, was the first man who usurped a sovereign power over his fellow-creatures. He is also supposed to have been one of those who undertook to build the tower of Babel, as he surrounded the spot with walls, laid the foundation of Babylon, and made it the seat of empire.

NINUS,

Founder of Nineveh, which was built with astonishing rapidity, and the circumference computed to be from seventy-five to ninety miles.

SEMIRAMIS,

Wife of Ninus, and successor to his dominions, which she considerably extended. The
quays

quays and bridge over the Euphrates, the hanging gardens, the temple of Bel with a golden statue forty feet in height, and many cities that she built, render her the most celebrated woman in any history.

PROMETHEUS.

This wise and provident prince reduced his fellow-creatures to a state of civilization ; from which the poets deduce his forming men of clay.

CECROPS,

An Egyptian, and founder of Athens, which was called by his name. He civilized a ferocious people by introducing religion, marriage, and the famous tribunal called the Areopagus, for the punishment of murder.

CADMUS,

Of Phœnicia, established a government at Bœotia, peopled Thebes, introduced the art of cultivating the vine, melting and working of metals,

metals, and a written alphabet, the valuable source of an immensity of knowledge.

HERCULES.

In the year 1328, B. C. Hercules began to be celebrated in Greece; and it is said that it was by order of Eurystheus, king of Mycenæ, he began the twelve labours so frequently mentioned by the poets.

THESEUS.

About the period of the Trojan war Theseus united the people into one body, and formed a kind of republic, of which Athens was the capital.

PERSEUS,

The last king of Macedon, taken captive by the consul Paulus Emilius, and conducted to Rome to grace his triumphal car, the barbarous custom which at that time tyrants assumed.

SAUL,

First king of Israel, one thousand and ninety-five years before the coming of the Messiah, represented

represented as victorious in many battles, but at length to have perished by his own hand. His kingdom passed to David, who married Saul's daughter.

ROMULUS,

The founder of Rome, literally at first the head of a band of robbers, and the murderer of his brother Remus.

CRÆSUS,

King of Lydia, remarkable for falling a sacrifice to the passion of the times, in consulting oracles; for being desirous to make war on Cyprus, and the prediction affirming he should overthrow a great empire (which he, by no means interpreted to be his own) he gave Cyrus battle, in which he was defeated, and condemned to be burnt alive. His exclamation on the funeral pile of Solon. Solon caught the attention of his conqueror, and procured him his liberty.

N

CYRUS

CYRUS.

The two nations of the Medes and Persians, formed but one empire under Cyrus. In five hundred and thirty-six, B. C. he published that famous decree which enabled the Jews to return to Jerusalem, after seventy years captivity.

ALEXANDER THE GREAT,

Early displayed talents for war, politics, philosophy, and polite literature; but his ambition knew no bounds, and, fortunately for mankind, he was cut off at the age of thirty-three, and his empire divided among his generals. Ptolemy had Egypt, Lybia, Arabia, Palestine, and Syria. Cassander had Macedonia. Lyfimachus had Thrace, Bithynia, and other provinces; and Seleucus the rest of Asia as far as the Indus. Yet such was the fate of all Alexander's conquests, that after his death his whole family were extirpated, and his dominions usurped.

CHARLEMAGNE,

CHARLEMAGNE,

Whose conquests, expeditions, laws and government, form the most memorable epoch in history during a reign of forty-six years. He possessed all France and Germany, part of Hungary, the low countries, part of Spain, and Italy as far as Benevento.

OTTOMAN, or OSMAN

Founder of the Turkish empire in the year of our Lord 1299.

THE END.



THE END.

